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## Welcome Kansas Teaching Artists, Arts & Senior Service Organizations!

**As you come in, add your voice to the public chat:**

- + Name
- + Artform(s)
- + Location
- + Something beautiful you can see out your window or in your space

***Please have paper or a notebook and pen available.***

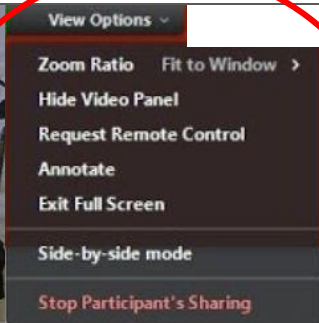


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## Kansas Creative Aging Foundations Training

**Kansas Creative Arts  
Industries Commission**

**Day One:** Monday, July 26, 2021



## Learning & Social Eng

Through these creative aging ele  
adults can learn something new  
in-depth—and make friends in th



Lifetime Arts

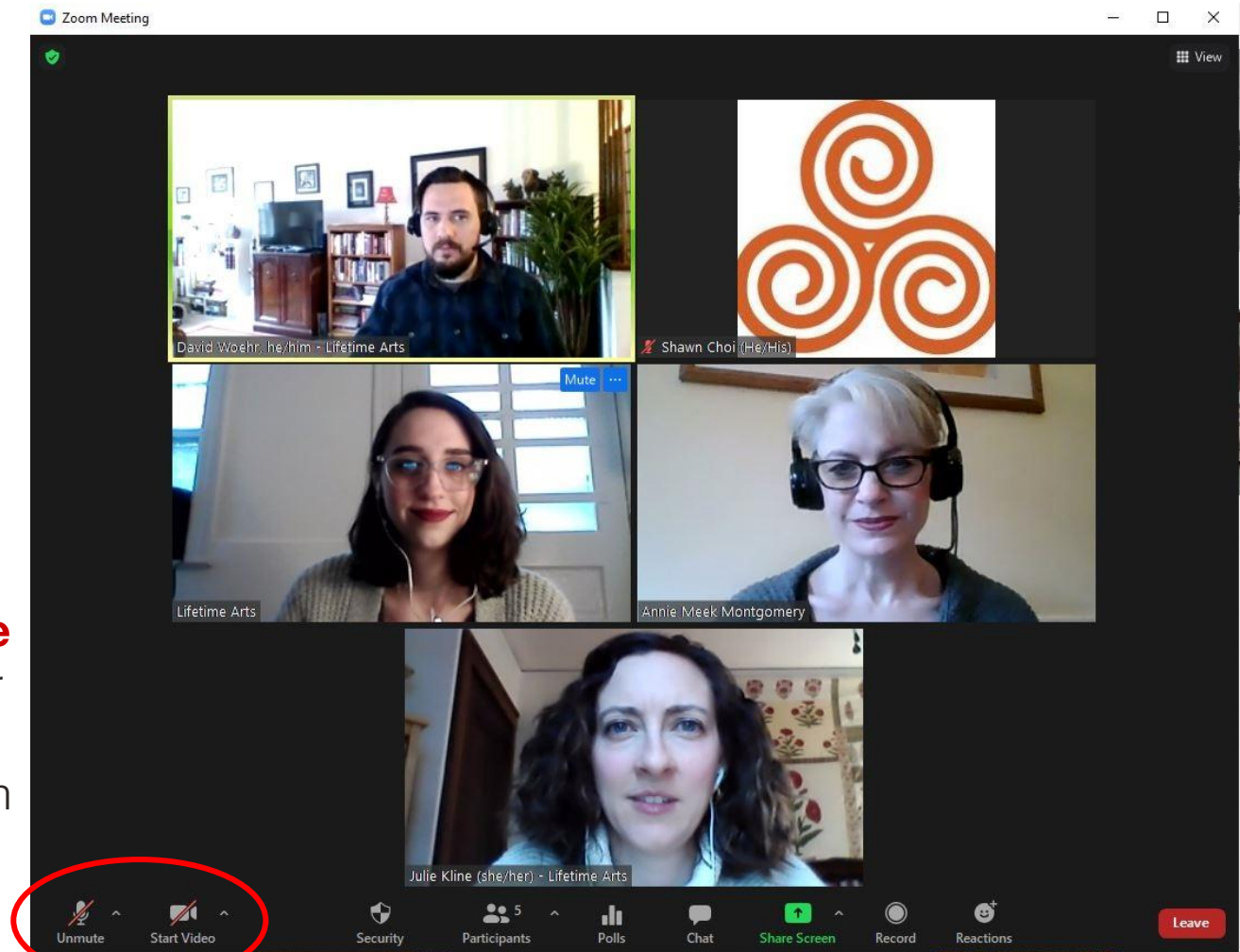
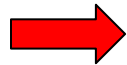
You can change your view to **gallery or speaker view** by selecting the options on the top right of your screen.

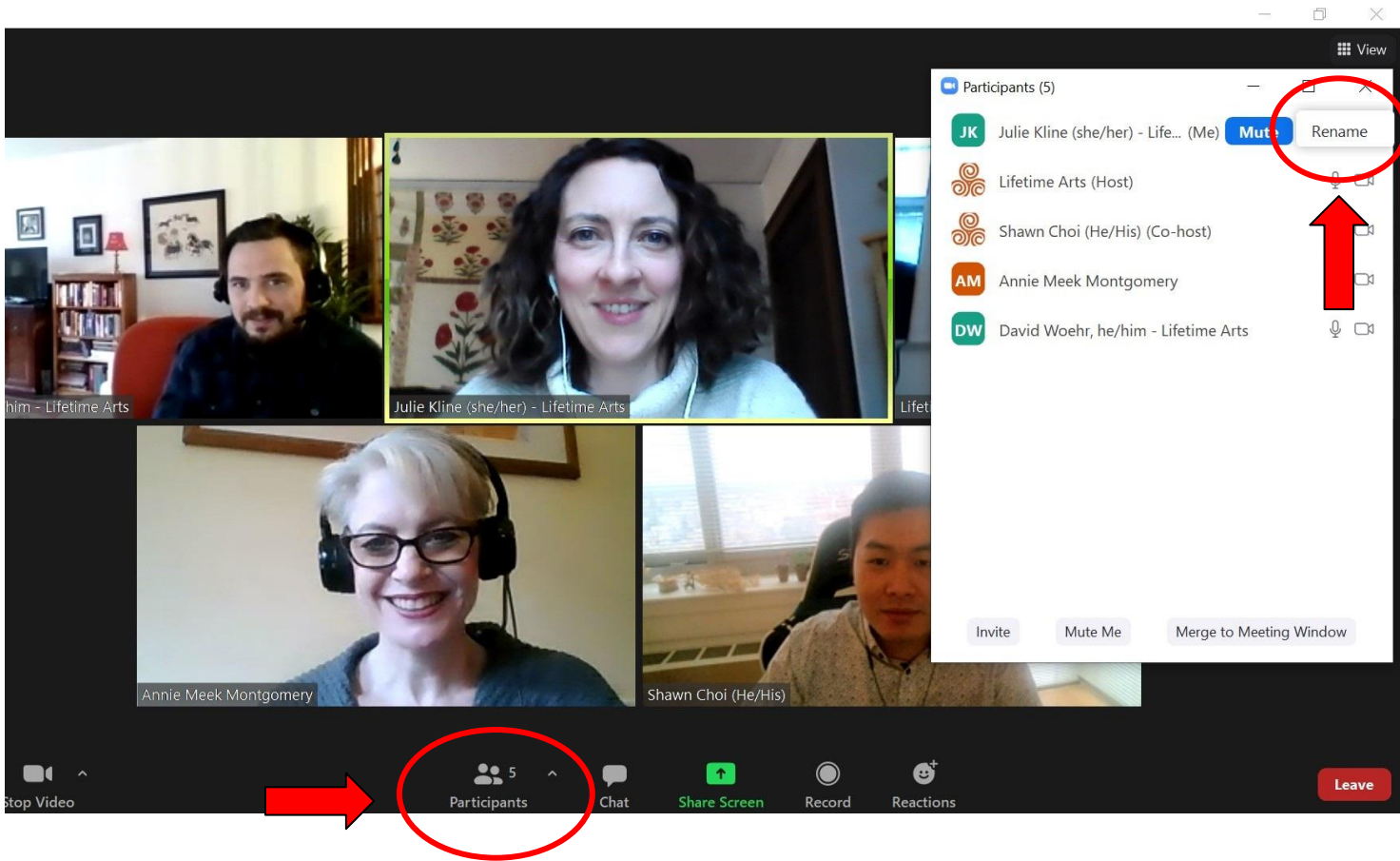
Zoom Meeting





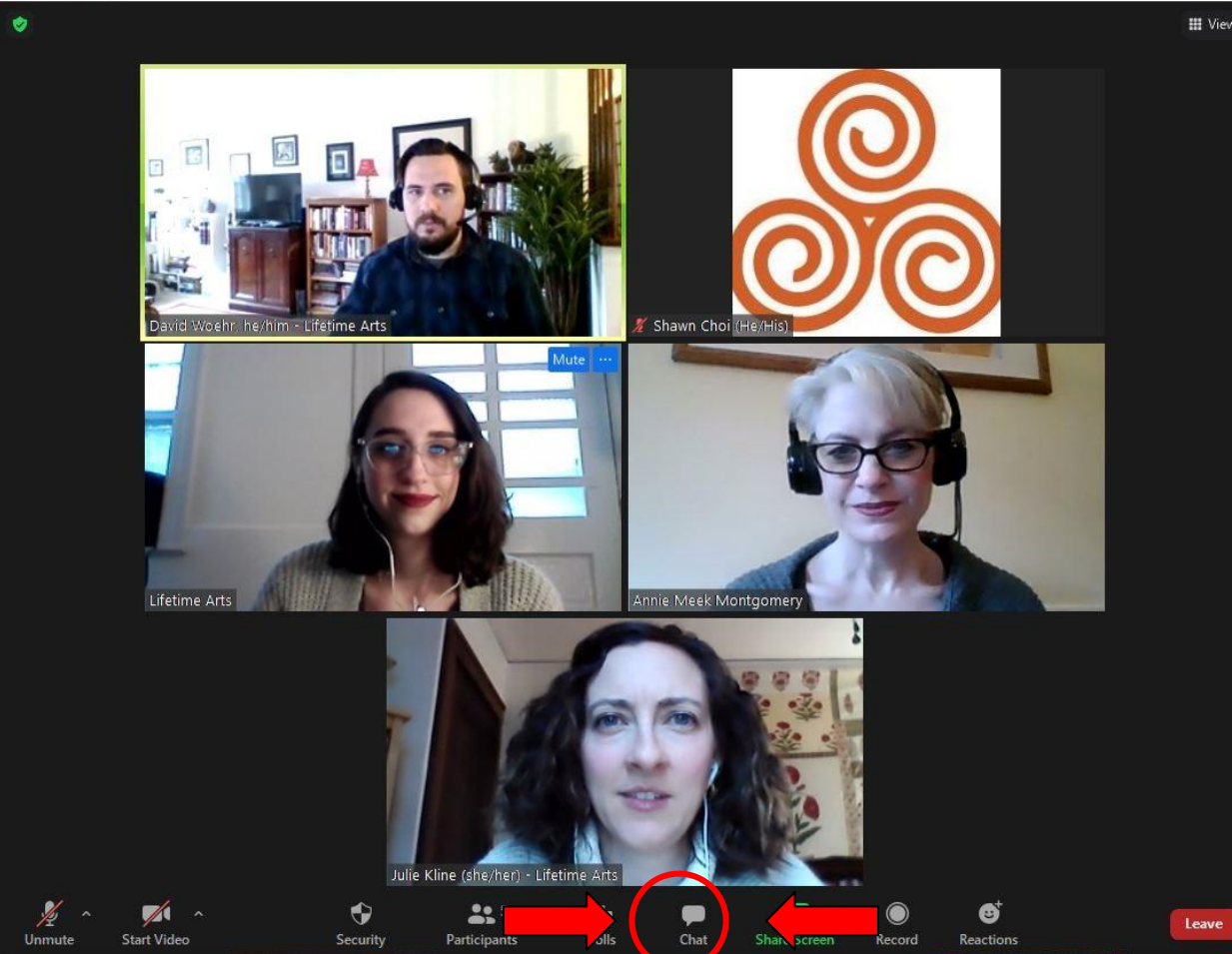
You can **mute/unmute** and/or **start/stop** your video by clicking the two icons in the bottom left of your screen.



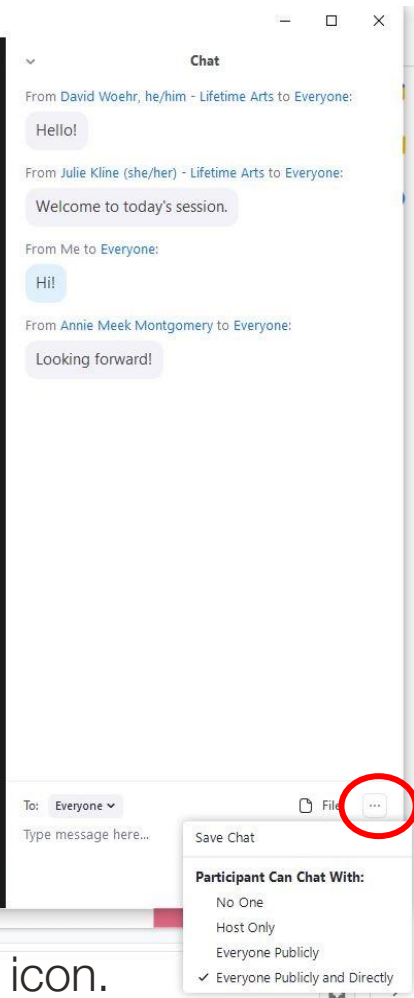
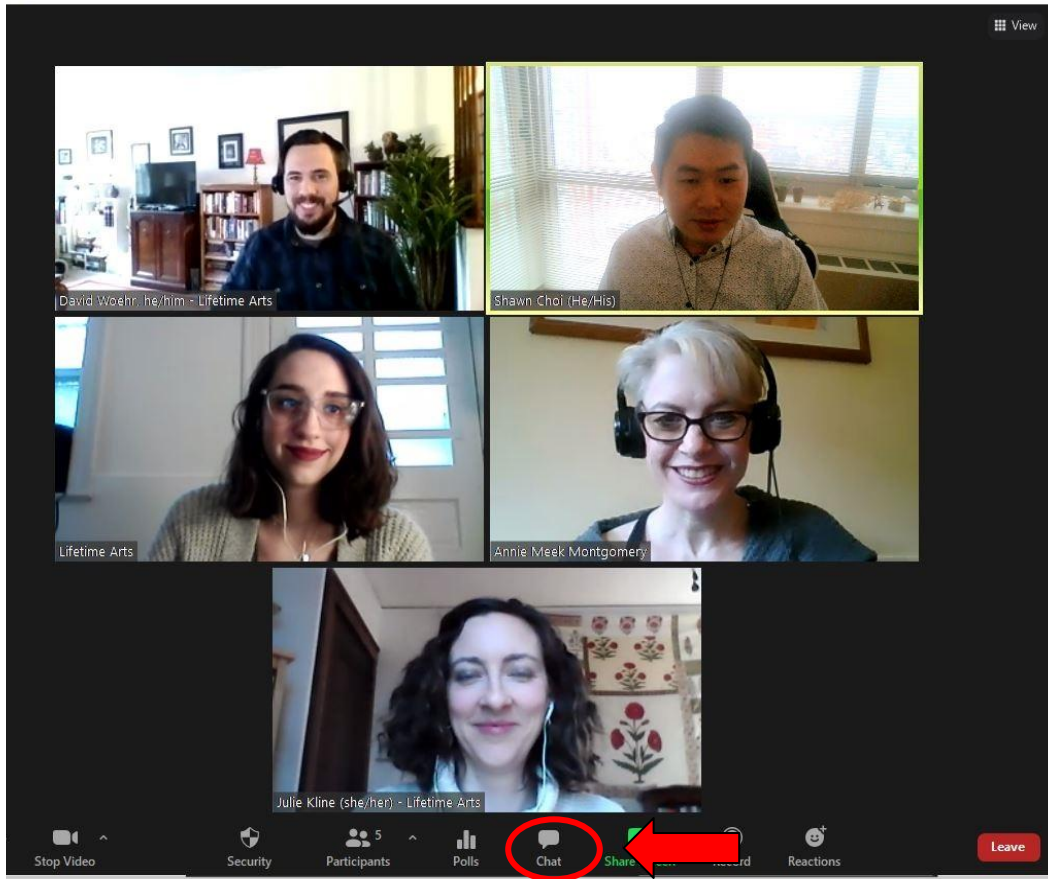


Then, click the “**Rename**” button in the participants tab.

To rename yourself, click the “**Participants**” icon at the bottom of your screen.



If you have questions, please click the “**Chat**” icon at the bottom of your screen.



Then, click the **three dots** icon to save the chat.

Open the chat box by clicking the **“Chat”** icon.



The image shows a Zoom meeting interface. At the top right, there is a "View" button. The main area contains three video thumbnails. The top-left thumbnail shows a woman with glasses and a headset, identified as "Gahlia (she/her) Lifetime Arts". The top-right thumbnail shows a woman with glasses and curly hair, identified as "Julie (she/her) Lifetime Arts". The bottom-center thumbnail shows a woman with glasses and a white top, identified as "Annie (she/her) Lifetime Arts". A subtitle is visible over Annie's video: "Okay, now that didn't it didn't show up the thing so let's try it again." At the bottom, there is a toolbar with various icons: Mute, Stop Video, Security, Participants (3), Polls, Chat, Share Screen, Record, Live Transcript (highlighted with a red circle and a red arrow), Breakout Rooms, Reactions, and a red "Leave" button.

Click the “**CC**” button above for live transcripts.

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## Introductions



**Annie Montgomery**  
Director of Education



**Penelope McCourty**  
Lifetime Arts Trainer

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## Kansas Creative Arts Industries Commission





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## Creative Aging Foundations



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## Goals and Agenda

Understand all aspects of designing and implementing a creative aging program.

- + Ageism exploration
- + Break
- + The creative aging arts education model
- + Break
- + S.A.F.E. planning and older adult learners
- + Q&A and wrap-up



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## Ageism Workshop



## Check in With Yourself

**What age do you feel like on the inside today?**



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## Ageism Defined

### **From the Merriam-Webster dictionary:**

“Prejudice or discrimination against a particular age-group and especially the elderly.”





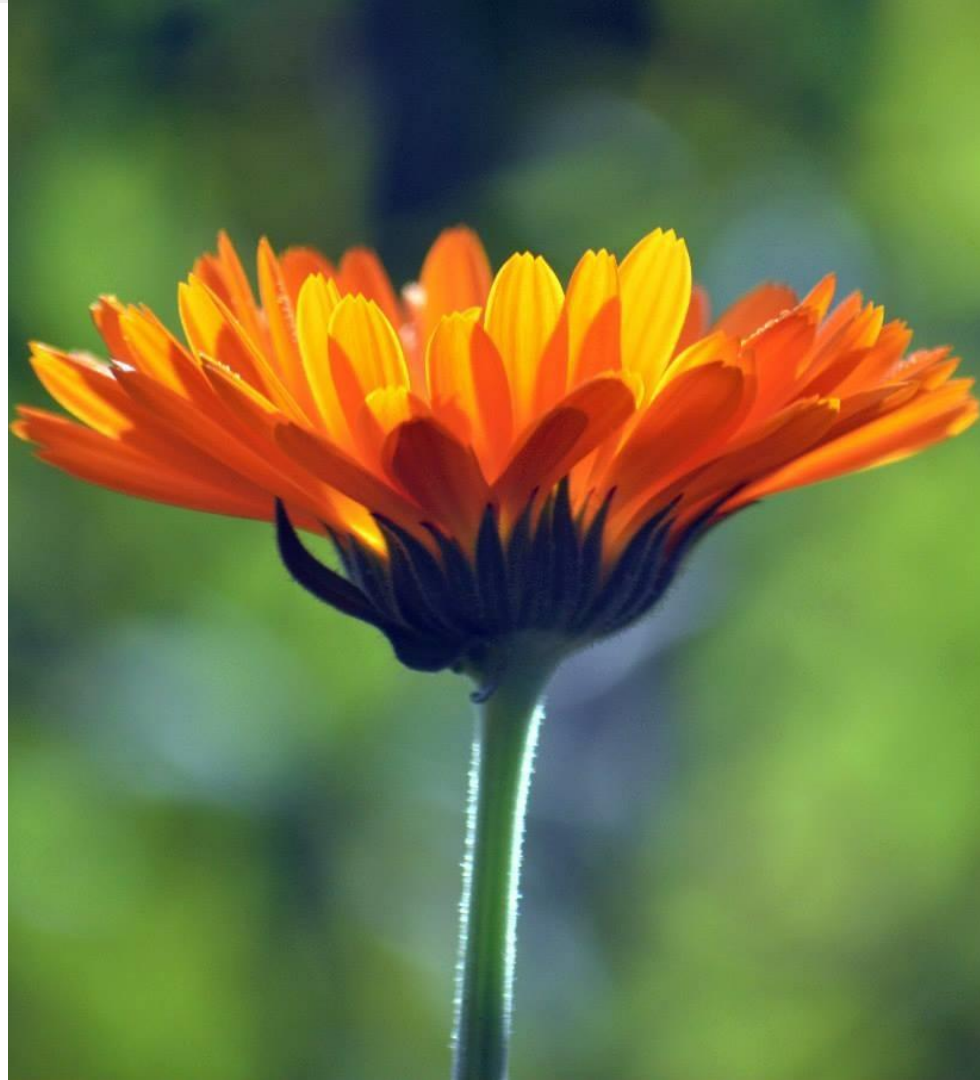
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## Ashton Applewhite

- + Author of “This Chair Rocks: A Manifesto Against Ageism”
- + Spokesperson for a movement to mobilize against discrimination on the basis of age
- + PBS Next Avenue Influencer of the Year in 2016



**Break**





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## The Creative Aging Program Model

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## Why is Everybody Talking About Aging?

### By the year 2030:

- + 71.5 million or 20% of the U.S. population will be aged 65+
- + Number of people aged 85+ will **DOUBLE**

(U.S. Census Bureau, 2017)



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## Equity and Older Adults

- + In 2010, people of color made up 20 percent of the nation's total 65+ population
  - This percent will **double** by 2050

(Espinoza, n.d.)





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## What is Creative Aging?

### **Arts education for older adults.**

Using the arts to improve the quality of life for older adults through creative expression and social engagement.

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## Creative Aging Areas of Practice

### Arts Education Programs

- + Goals are:
  - Instructional
  - Sequential skill-building
  - Art creation

### Therapeutic Programs

- + Goals include:
  - Wellness
  - Recovery
  - Rehabilitation

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## The Creativity and Aging Study

- + Led by Dr. Gene Cohen at George Washington University in 2006
- + Took place over 3 years
- + Conducted in NYC (Brooklyn), Los Angeles & Washington, DC
- + Age range: 65-103 years old
  - **Control group**—participated in usual activities
  - **Intervention group**—participated in professionally conducted arts programs



(Cohen, 2006)



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## The Creativity and Aging Study

### Results:

- + Less medication
- + Fewer doctor visits
- + Elevated mood
- + More independent functioning
- + Less depression, loneliness
- + More activities



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## Mastery & Social Engagement

Through these creative aging elements, older adults can **learn something new**—or more in-depth—and **make friends** in the process.

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## Creative Aging Arts Education Components

### **A creative aging program:**

- + Is an art class (visual, performing, literary or music)
- + Is taught by a professional teaching artist
- + Has at least 8 sessions that are at least 90 minutes in length
- + Includes skill-building and sequential learning
- + Has a planned culminating event

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## Best Practices in Creative Aging

- + The goal is to have at least 10 participants in each class
- + Registration is required
- + Class can be free or fee-based
- + Participants should be encouraged to come **every week**

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## Adaptations for Remote Delivery

### + **Number of sessions**

- In-person: 8 sessions
- Virtual: 4-6 synchronous sessions

### + **Session duration**

- In-person: 90 minutes
- Virtual: 45-65 minutes

### + **Class size**

- In-person: 10 people minimum
- Virtual: Manageable teacher-to-student ratio



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## Online Learning Defined

### Synchronous Learning

- + Requires that students meet at a set time every week
- + Ideally scheduled at the same time every week

### Asynchronous Learning

- + Activities that students complete on their own time

## Asynchronous Opportunities

- + Teaching artist lectures
- + Videos
- + Music scores
- + Virtual museum tours
- + Reading assignments
- + Links to artists' websites
- + Podcasts



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## Social Engagement Extensions and Opportunities

- + Students meet in partnerships or small groups between class
- + Teaching artist hosts weekly chats or discussion boards
- + Teaching artist offers scheduled office hours to provide one-on-one feedback and coaching



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## The Culminating Event

- + Honors the work of the participants
- + Has a clear vision
- + Is appropriate & participant driven
- + Encourages visibility & voice
- + Builds opportunity for social engagement with larger community
- + Encourages sustainability



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## Remote Adaptations for the Culminating Event

- + Create a virtual art gallery
- + Create a video project
- + Host a public zoom presentation
- + Invite people to a teleconference
- + Offer in-person extensions to the culminating event
  - Display the artwork
  - Make recordings available and accessible





 [art.kunstmatrix.com](https://art.kunstmatrix.com)



Back





**20/20/20 Break**





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## How Do You Learn Best as an Adult?

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## What's Different About Adult Learners?

### Adults:

- + Are autonomous and self directed
- + Have a lifetime of experience and knowledge
- + Are goal-oriented
- + Are practical — they want information

## Natural Physical Changes During Aging

Potential Physical Change	Potential Result
Nervous system slows down	Balance problems & slower reflexes
Muscle & lung tissue changes	Decreased lung efficiency
Sensory losses	Vision & hearing loss
Bone loss	Decreased strength, speed & endurance
More medications	More adverse side effects
Changes in sexual function	The capacity for sexual activity & response is retained well into old age



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## Social and Emotional Changes

### **The natural process of aging can cause:**

- + Financial worries
- + Loneliness and social isolation
- + The “re-wirement” phase—a time where older adults rethink their hobbies and interests

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## What Have You Dreamed About Learning?



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## S.A.F.E Planning Components

- + **S**kills
- + **A**ssessment
- + **F**eedback
- + **E**ngage Socially

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## Skills

Schedule classes in a sequence and plan each lesson to ensure that one artmaking skill builds to the next.





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## Assessment

Continually evaluate each student's process and progress and tailor instruction to match the expressed needs of each learner.



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## Feedback

Provide opportunities for students to talk about their work and the process of the artmaking and learning.





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## Engage

Tie intentional social engagement opportunities to the artmaking.

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## Q&A Session



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## Homework

### Via the Lifetime Arts Service Portal:

- + Review:
  - Adapting Creative Aging Course Design for Remote Delivery Guide (PDF)
  - SAFE Planning Design Elements for Creative Aging Programs Guide (PDF)
- + Watch Aroha's Film: "Creative Aging: In-Person to Online"
- + Browse our Connect Through Creativity Now Campaign Blog Posts

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## Creative Aging Online Demo Classes

### **Please have the following:**

- + Couple sheets of blank paper
- + Writing utensil (pen or pencil)
- + Space to Move

## Resources

Cohen, Gene. (2006, April). The Creativity and Aging Study: The Impact of Professionally Conducted Cultural Programs on Older Adults, Final Report. Retrieved from <https://creativeagingresource.org/resource/the-creativity-and-aging-study-the-impact-of-professionally-conducted-cultural-programs-final-report/>

U.S. Census Bureau. (2017). 2017 National Population Projections Tables: Main Series. Retrieved from <https://www.census.gov/data/tables/2017/demo/popproj/2017-summary-tables.html>

Espinoza, Robert. (n.d.). *Meeting the needs of elders of color and LGBT elders*. Grantmakers in Aging. Retrieved from <https://www.giaging.org/issues/diverse-elders/>

**Lifetime Arts' Creative Aging Foundations course has been made possible by:**

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[lifetimearts.org](http://lifetimearts.org) | [creativeagingresource.org](http://creativeagingresource.org)



## Credits

Spring Creek Senior Partners, Brooklyn, NY; Credit: Jeremy Amar (Slides 1 & 21)

Diana H. Jones Innovative Senior Center, Brooklyn, NY; Credit: Julia Xanthos Liddy for The New York Community Trust (Slide 3)

Pullen Arts Center, Raleigh, NC; Credit: Pullen Arts Center (Slides 11, 19 & 41)

Olana State Historic Site, Hudson, NY; Credit: Emily Sachar (Slide 12)

Casket Arts Building, Minneapolis, MN; Credit: Casket Arts Building (Slide 14)

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## Credits

Queens Library, Queens, NY; Credit: Queens Library (Slide 18)

Boston Public Library, Boston, MA; Credit: Boston Public Library (Slide 23)

Louisiana State Museum, New Orleans, LA; Credit: Louisiana State Museum (Slide 26)

Albuquerque Museum, Albuquerque, NM; Credit: Albuquerque Museum (Slide 31)

Newtown Italian Neighborhood Senior Center, Queens, NY; Credit: Jeremy Amar for The New York Community Trust (Slide 33, top left)

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## Credits

Pasadena Conservatory of Music, Pasadena, CA; Credit: Pasadena Conservatory of Music (Slide 33, top right)

Minnesota Opera, Minnesota, MN; Credit: Minnesota Opera (Slide 33, bottom)

Museo de Historia, Antropología y Arte, San Juan, PR; Credit: Lisa Ortega-Pol (Slide 35)

Cuyahoga County Public Libraries, Cuyahoga County, Ohio; Credit: Cuyahoga County Public Library (Slide 36)

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## Credits

Minneapolis Institute of Art (MIA), Minneapolis, MN; Credit: MIA (Slide 37)

Fleisher Art Memorial, Philadelphia, PA; Credit: Fleisher Art Memorial (Slide 43)

The Neon Museum, Las Vegas, NV; Credit: The Neon Museum (Slide 44)

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## Credits

Newtown Italian Neighborhood Senior Center, Queens, NY; Credit: Jeremy Amar for The New York Community Trust (Slide 45)

Marine Park, Brooklyn NY; Credit: Jeremy Amar for The New York Community Trust (Slide 46)

Washington County Library Consortium, Beaverton, OR; Credit: Washington County Library Consortium (Slide 47)

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